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No. 242.]

[FEBRUARY, 1908.]

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# THE MUSICAL JOURNAL.

FEBRUARY, 1908.

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STILL another choir trouble; this time between the Vicar of Queensbury and some of his men choristers. It appears that the men have been accustomed for some years to spend Christmas morning in going round the district singing carols. This year the vicar requested their attendance at the service in church, but the men preferred to keep to their usual custom. The vicar consequently dismissed fourteen of them. Had they been paid choristers he would have had some right to expect their attendance at church. But they were all voluntary singers. To dismiss them therefore was rather a harsh sentence—especially as they were only carrying on a long continued custom. At the same time it would have been better if the carol singing could have been fixed for a time when it would not have interfered with church work. But perhaps this was not possible.

♦♦♦♦

The indecent pace at which hymns and psalms are sometimes sung is a matter of frequent comment. Archdeacon Colley, of Stockton, Warwickshire, is determined not to have that kind of singing in his church. So he

asked that the hymns should be sung at the tempo marked in the tune-book. When the organist "gave out" a tune at this slackened speed, a number of the choristers walked from the choir stalls and left the church. The archdeacon afterwards remonstrated with them, and said he does not want the hymn to be "hurriedly waltzed through," but devotionally and reverently sung. He did not dismiss his singers like the vicar referred to in the previous paragraph, but invited them to the annual choir supper as usual, when we hope matters were amicably settled.

♦♦♦♦

We understand that the Leeds Nonconformist Choir Union have accepted the invitation of the central Union to sing the verse parts in the anthems and also a part song of their own selection at the Crystal Palace Festival on July 4. This ought to be an interesting and instructive feature in the day's proceedings. Choirs wishing to take part in the festival should apply as early as possible to the Secretary, Mr. A. Berridge, 24, Wallingford Avenue, North Kensington, W.

♦♦♦♦

We have received the annual report and statement of accounts of the Workington Wesleyan Choir. It has been very carefully prepared, and gives much information, including a list of 122 anthems and 35 secular works in the choir library. Choir secretaries needing a model report should study this one. Application for copies should be sent to the hon. sec., Mr. W. A. Parker, 11, Marsh Side, Workington.

♦♦♦♦

We regret to record the death of the Rev. E. Husband, the much esteemed vicar and organist of St. Michael's, Folkestone. He was well known throughout the country as a hard-working clergyman, and especially as an organ enthusiast. His instrument is a peculiar one, and was built to his own design. It contains drums, cymbals, and devices of various kinds for getting particular effects. Mr. Husband was not a very orthodox player, but he put considerable feeling into his accompaniments, and some of his solo performances were very tasteful. He composed many tunes, most of them of real musical value.

♦♦♦♦

It was unfortunate that Dr. Sawyer attacked the Tonic Sol Fa Notation at the Harrogate I.S.M. conference, and thereby introduced a jarring note. With such abundant evidence on all sides of its value and usefulness, surely it is time to give up denouncing the system. Dr. Henry Coward replied to Dr. Sawyer's remarks, and when a man of his vast choral experience upholds Sol Fa, most people would deem that of itself a good and sufficient reason for supporting it.

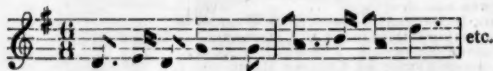
## Passing Notes.

I AM always interested in great musicians who have been organists. You can think of nearly all the classical men as possible organists, with perhaps the single exception of Wagner. I cannot imagine Wagner on the organ stool somehow. In reading through the new *Life of Sterndale Bennett* I was interested to note how, as a young man, he had filled two posts as organist in London. He was appointed to the first in 1834, when he was eighteen. The church was St. Anne's, then a chapel of ease to Wandsworth Parish Church, and the salary was thirty guineas per annum. Bennett held this appointment for a year. He filled up the time between the Sunday services with practice on the organ; and towards the end the verger condescended to inform him that he had noticed great improvement on his playing! Bennett often amused himself and his friends by quoting this flattering opinion, and would, at the same time, speak of his slender means when he first took the situation, which frequently obliged him to leave his gloves, in lieu of toll, as he crossed the bridge on his way to church. Bennett's second organ appointment was at a proprietary chapel in the neighbourhood of St. James' Park. He practised the organ much later in life at the Hanover Square Rooms when he could find a spare hour. I do not think he wrote any organ music, but all recital organists play an arrangement of his famous *Barcarolle* in F.

The centenary of the death of the Rev. John Newton, the hymn-writer, has occasioned a good deal of snippety writing in the press. Very little has been said about Cowper's connection with Newton, that connection which led to the publication of the well-known "*Olney Hymns*." It was at the invitation of Newton, then serving as a curate there, that Cowper removed to Olney in 1767. Cowper was still haunted at times by the delusion that he was cut off from salvation, that God had turned away His face from him. In the circumstances I cannot help thinking that his being thrown under the influence of Newton was a misfortune. Newton was a deeply religious man, as no one needs to be told who knows that he wrote such gems of hymnody as "How sweet the name of Jesus sounds," "Glorious things of thee are spoken," "One there is above all others," and "Approach, my soul, the mercy seat." But Newton had adopted the revolting doctrine of John Calvin in regard to predestination; and it was undoubtedly Newton who was to blame for much of Cowper's subsequent mental aberration, since that aberration was largely the outcome of the notion that he had been predestined to eternal wrath. It is a mercy that such doctrines are not generally taught nowadays.

I have referred before to the fools that novelists make of themselves when they introduce musical allusions into their stories. Being a reviewer of novels, I dare say I have a bigger collection of

such eccentricities than most professional musicians. This month I have dealt with two novels in which music plays a part. In the first it is merely a case of musical notation. The novelist wanted to quote the familiar *Skye Boat Song*, and this is how he does it:—



Observe the tails of the notes. How comical these tails turned the wrong way look! It is almost enough to give a musical reader a bad attack of nightmare.

Then there is Mr. James Douglas' novel, "*The Unpardonable Sin*." Mr. Douglas' heroine built a gigantic London cathedral for the hero. And this is how Mr. Douglas describes the music heard in that cathedral:—

They heard the chantings of the priests of Aphrodite and Isis melt into the thunders of the Messe Solennelle. They heard the pale cries of the martyrs mingling with the purple thud of drums and the scarlet scream of trumpets. The music spoke of pride and arrogance, humility and despair. It snarled like a wild beast, and then it crooned like a cradle song. It raged with fury like Alva's and cruelty like Cromwell's, that died into the wistful compassion of St. Teresa. It became sombre with sorrow, and the unseen strings seemed to drip with blood and tears. Then it scared into a pallid passion of mystical rapture that suddenly broke into a blasphemy of yellow sound. . . . The nerves of the congregation were lacerated.

I should think so, indeed! If Mr. Douglas had shown his manuscript to any village organist, he would never have made himself the laughing-stock of musicians in this way.

Can nothing really be done to check the tyrannical demands which audiences make upon artistes in the form of encores? Adolphe Adam, fifty odd years ago, described the English as "great encorists," but nowadays the encorists are of all nationalities. Not long ago, somewhere in Italy, a whole opera, occupying an hour in performance, was gone through a second time in answer to the demands of the audience. There is as little justification for this sort of thing as there would be for an actor spouting "To be or not to be" a second time in a representation of "*Hamlet*." The encore nuisance is felt perhaps least at a ballad concert—felt least, that is, in an artistic sense. But why should a singer be required to give more than he has contracted to give? As Mr. Sims Reeves, one of the greatest sufferers from the encore nuisance, used to say, no one thinks of encoring his butcher, or his greengrocer, or his fishmonger into giving him double value for his money. The unfortunate thing is that musical performers



themselves so seldom protest against the encore. Nay, they encourage it—feel that they have failed if it is not awarded. "We artists—how well praise agrees with us!" said Balzac. If it did not agree so well with singers and players, we should doubtless hear less about the encore nuisance.

I have just lost one of my oldest musical friends by the death of Mr. William Carnie, of Aberdeen, at the ripe age of eighty-four. It was Mr. Carnie who gave me a letter of introduction to the late John Curwen, the inventor of the tonic sol-fa notation, a letter which produced some valuable results both of a professional and a friendly character. Mr. Carnie did a great work for psalmody improvement in Scotland about the middle of last century.

Organs were entirely banned from the Presbyterian churches at that time and for long after, and Mr. Carnie taught large classes which had a great and lasting effect on congregational singing. Mr. Carnie used to illustrate the change that has come about by quoting an incident in his early experience. Towards the close of the fifties he was teaching a congregational class in a church near Aberdeen. To bring out a certain point in the vocalisation of vowels, he asked the class to sing a verse from the 23rd Paraphrase. But the thing could not be done. Not only were no hymns, old or new, used by the church, but even these now time-honoured Paraphrases were forbidden. They were *sewed fast down to the boards of the Psalm-Books!*

J. CUTHBERT HADDEN.

## Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS.DOC., TRINITY UNIVERSITY, TORONTO; F.R.C.O.;  
L.MUS.L.C.M.; L.MUS.T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

THE letter from the headmaster of Eton to the parents and guardians of the boys, suggesting music as a holiday study, has found its way into so many papers and magazines that it is scarcely necessary to enter into any detailed explanation of its contents just here. In brief, Canon Lyttelton suggests that the "study" should include elementary sight-singing, rudimentary musical knowledge, and "the life of a celebrated composer." This is excellent advice if well followed. In a few years' time we shall have the sons of peers doing what their ancestors did in the days of Queen Bess, and doing it almost as well as the sons of artisans (thanks to the Tonic Sol-Fa) have been doing it for about a quarter of a century past. Is Canon Lyttelton unconsciously anticipating the reform of the House of Lords?

It has been said that no politic judge should ever give a reason for his decisions. And in the case of the Eton boys it might have been better if Canon Lyttelton had omitted one of the reasons he gives for the selection of music as a holiday task. This reason, which struck me as being more candid than discreet, is that there is no time for teaching "simple sight-reading" at a public school. This is, surely, an unintentional reflection upon our much vaunted public-school system. Time for training the hand, the eye, the head, and—we will hope—the heart; but no time for the training of that most important member, the ear! Some who, like myself, have never enjoyed the supposed advantages of a public-school training may now begin to realise from what they have escaped. For whatever may have been the deficiencies of that particular scheme of private education which included in its operations the writer of these notes, it was a scheme liberal enough to regard aural training as one of the principal items in its programme.

Attending the afternoon service at St. Paul's a few Sundays ago, I was somewhat struck by hearing Sir George Martin play the same introductory and concluding voluntaries I had been playing at my own church on the previous Sunday evening. One of the pieces constituting this remarkable coincidence was the Finale of Mendelssohn's First Organ Sonata—a movement difficult enough at any time, but more than usually difficult to play in a building possessing such a tremendous echo as does St. Paul's. Needless to say, Sir George Martin not only successfully surmounted all technical and artistic difficulties, but secured remarkable clearness of effect in Mendelssohn's "rapid flights of arpeggios in bold harmonious progression," as Dr. Peace describes the movement. The *tempo* also was well maintained, although Sir John Stainer once remarked at a meeting of the Musical Association that he always found it necessary to play the movement slowly in St. Paul's, notwithstanding Mendelssohn's alleged statement that it was to go as fast as possible. How strange in construction and almost impossible of performance this Finale must have appeared to the average English organist of half a century ago with his clumsy and inadequate instrument, to say nothing of his imperfect technical training! Whereas today the work is known to and attempted by every respectable organ student.

The association of the music of the devout Romanist, Sir Edward Elgar, with the poetry of that advanced Nonconformist pastor and theologian, the late Rev. T. T. Lynch, was one of the features of the *Musical Times* for last month, when there appeared therein Sir Edward's unaccompanied setting of Lynch's words, "How calmly the evening once more is descending." This interest-



ing combination shows the true catholicity of art, and lends confirmation to the statement that music knows no creed. But why was the hymn in question excluded from the present edition of the Congregational Church Hymnal? And why is it that modern writers of metrical anthems and sacred part-songs, to say nothing of composers of larger choral works, have not selected for musical setting more of the poetic gems to be found in the mine of Nonconformist hymnology? Such poems as Binney's "Eternal Light," Josiah Conder's "Beyond, beyond that boundless sea," and Lynch's "O where is He that trod the sea" are shorn of half their beauty and deprived of much of their rightful force and meaning when confined within the narrow limits of an ordinary hymn-tune. They need a full choral setting to do them justice, and for this they have waited all too long if, as I most certainly think, their waiting time should be in inverse proportion to their merit.

On several occasions *Musical Opinion* has quoted appreciatively from these notes; but a quotation of my comments upon the lack of reverence displayed during the performance of the concluding voluntary in many Nonconformist churches has produced a letter from a correspondent, who says that after forty years of service as organist to various Free Church bodies he has "given up the

orthodox voluntary and invariably improvises upon the closing hymn-tune for a few bars," finally "leaving the *conversazione* to work out its own sweet way." Our friend is evidently soured by the conduct of the thoughtless and unintentionally irreverent people he has had to do with. But I do not think his way is the sweetest he could have chosen. The prophet of the whirlwind and the wheels was instructed to bear testimony to the "impudent and stiff-hearted" in order that "whether they will hear or whether they will forbear" they should "know that there had been a prophet among them." This singular reason—so often lost sight of—is surely applicable to our friend, who must be quite a tonal prophet in his way or he would not be so grieved at the rejection of his message in the past. He should resume his prophecy. In other words, he should play on—play *his* best and play *the* best. I have done this in some cases upon inadequate instruments and amidst the most unfavourable surroundings; and, without a word of invitation, have succeeded in securing the majority of my choir as interested auditors of an organ classic every Sunday night. My playing the cause? I only wish I could think so. The fact is the most indifferent of congregations—and only a minority of the Free Churches belong to this category—are in great danger of being won by a man who has something to say and who, sweetly but firmly, insists upon saying it.

## Lines and Spaces.

BY J. R. GRIFFITHS, MUS.BAC.

It is not often, nowadays, one comes across anyone who can say he has seen Mendelssohn. But, quite unexpectedly, that pleasure was mine a few days ago. Calling to see a musical friend whom I had known for some years, but with whose father I was unacquainted, I found the son was away from home. The father was at home, however, and finding I was interested in music, introduced himself as one who had looked upon the face of Mendelssohn! Now as the good man only looked about sixty years of age, I took leave to question his assertion, saying, "But Mendelssohn died in 1847." "Quite right," said he, "and I was born in 1839"! After I had complimented him upon wearing his years so lightly, he went on to say that he remembered the great composer distinctly, for he frequently came to his father's house in Great Marlborough Street. In fact, Mendelssohn stood godfather to his brother, who was named after him—Felix Mendelssohn!

My newly-found friend was full of reminiscences about musical people he had seen or heard. Vincent Wallace, for instance, composed his "Maritana" in his father's house! He remembered Carl Formes, the celebrated opera singer, coming to his home and, removing his coat, showing the wounds he had received when taking part in the Revolution in his own country in 1848.

Pischek, another famous opera singer, he recalled, in addition to many others, such as Grisi, Mario, etc., etc. Coming to more recent times, he said he was intimate with the late Sir John Stainer, and had been a member of the special choir at St. Paul's Cathedral for many years. In spite of increasing age, he is still able to take his part (tenor) with ease!

\* \* \* \* \*

I was much interested in reading the subject of last month's "Master Musicians"—Alfred Hollins, the blind organist. During his time in London I used to meet him frequently. I think my first introduction to him was on a Sunday evening when the choir from the Normal College took the musical part of our service at Christ Church, Westminster Bridge Road. Hollins wished to make himself at home with the organ before service, and I met him about half an hour before the doors were opened. I shall never forget the rapidity with which he familiarised himself with the instrument! I confess that, blind as he was, he knew the organ in half an hour as well as I did myself! I forget whether Hollins had had much to do with Lewis's organs before his Christ Church visit: anyway, for many years afterwards, he used to speak with enthusiasm of the Lewis Diapasons. He also in some way associated me from this time with a Lewis

organ. Sometimes I used to meet him going to the Crystal Palace concerts, and even if I had not seen him for a year or so, he would quickly "recognise" me. I often smiled at the way he did it. "Good afternoon, Mr. Hollins," I would say, and after he had greeted me in return, I would say, "Now, who am I?" "Wait a minute," he would say, and then add, "You play a Lewis organ?" "Right," I would reply, and then he would mention my name with a smile and one of those quiet chuckles of satisfaction and good nature that became him so well.

I have before me as I write a reminder of a visit I paid him at Norwood one day. He had shown me over the College and explained the Braille type, and lastly he showed me his typewriter and how quickly he could use it. Taking up a large envelope, he said, "Tell me what I shall say on it." The first thing that came in my mind was the saying, "Never say die," and in a twinkling Hollins had typed it, with the following addition:—

NEVER SAY DIE.

ROYAL NORMAL COLLEGE,  
UPPER NORWOOD, S.E.

J. R. GRIFFITHS.

23RD APRIL, 1887.

\* \* \* \* \*

After I had sent my last month's "Lines and Spaces" to the press I came across a note I made after seeing Dr. Turpin on the occasion I described. He told me his father was descended from an old Huguenot family that settled in England after the revocation of the Edict of Nantes. As I have not seen this fact stated in any obituary notices of Turpin, I mention it here. Doubtless it was the knowledge of his father's pedigree that gave rise to Turpin's hobby of collecting Huguenot psalters.

\* \* \* \* \*

I was sorry to see the news of the death of Rev. Edward Husband, of Folkestone. The Vicar of St. Michael's and All Angels had been associated with Folkestone for over thirty years, and was quite a feature of the town. For many years the organ recitals given by himself were an attraction to thousands of visitors. He generally included a "storm" in his programme, and had his organ provided with all sorts of devices for providing the thunder, the birds, etc., etc. I remember going with my friend Dr. Abernethy to one of his dedication festivals. Husband conducted and Abernethy played. I sat at the instrument and turned over, and I know we had to be very careful not to lean back on the seat in case we set the kettle-drums in motion! There was an organ recital in the afternoon, the whole of the pieces being played by Abernethy, with the exception of the storm, which Husband played himself. Whether from motives of delicacy or not I do not remember, but Abernethy and I went into the vestry while the Vicar was manipulating the elements! Dear old man, he was very genial, and

I remember him telling us he was just then interested in persuading the railway directors to provide for railway porters either thicker clothing for the winter or thinner for the summer, I forget which. His familiar figure will long be missed in Folkestone.

#### THE INCORPORATED SOCIETY OF MUSICIANS.

THE annual conference of this society was held in Harrogate last month, and was well attended. Papers were read by Dr. Carroll on "The Training of Teachers," by Mr. T. J. Hoggett on "Hugo Wolf and his Songs," by Mr. H. A. Fricker on "Municipal Music and its Possibilities," and by Dr. Sawyer on "A Stock-taking of English Music." Extracts from the latter appear in another column. Much interest was taken in the concert of unpublished orchestral works written by members of the Society, and played by the Bradford Permanent Orchestra under Mr. Allen Gill. The compositions by Mr. Geehl, Mr. H. H. Keyser and Dr. James Lyon were much appreciated. The conference next year is to be held in London. Dr. Vincent suggested it should be held on a "liner"—not a bad idea by any means.

\* \* \* \* \*

#### AN INTERESTING ORGAN IN CALIFORNIA.

MR. A. H. GREENE, formerly a musical worker in East London, and recently in Toronto, writes us as follows from San Diego, California, where he has recently taken up his abode:—

This place possesses one of the most perfect climates on this earth. There is no rain from May to November, and the temperature of January and July only varies six or eight degrees, between sixty and seventy degrees always, so there is no frost to kill flowers. To-day (middle of November) is warm, bright, and sunny; no one wears overcoats or wraps, except in evenings, perhaps twenty times in a year. What do you think of that?

On coming down here I was fortunate enough to be elected musical director and organist of the First Baptist Church, having the finest organ in this city. Not a very large one, true, but up to date in every way; the voicing of the stops is beautiful. It cost £1,000, and was built by M. P. Moller, of Hagerstown, Md. The system of couplers and combinations is extra good. I can, before playing a piece, choose my solo combinations, lock them, and change by simply pressing a button. The advance on the old coupling and changing scheme is this: say I want to get a particular solo combination one-third through my piece, I draw the stops, lock them with a device they have, put them in; I want to change again half-way through, and again two-thirds of the way through, all I have to do is to press the numbered button under keyboard corresponding to the locked combinations, and those stops fly out, and everything else goes in, and this without removing your hands from the keyboard for a moment. This may be known to you in England, but it is a new patent here. I have only been here a month and a few days, and I like it very much.

## Master Musicians.

MR. DAN GODFREY, Hon. R.A.M.

EVERYBODY who goes to the seaside pays a visit to Bournemouth sooner or later. It was twenty-seven years ago that I first went there, and I have been there many a time and oft since. But what a change! In the early eighties it was the resort very largely of ailing people: to-day it is visited by thousands of holiday-making people in the summer, and by the "upper classes" in both summer and winter. During the last quarter of a century Bournemouth has grown into a very large town, and the entire district is now studded with beautiful houses occupied by wealthy people. Few places can have grown to the same extent in the same time. It has also made rapid strides in the way of entertainment for visitors. At the time I first visited the town there was absolutely nothing to do—in fact, to make a candid confession, my wife and I went frequently to evensong at one of the churches because there was nowhere else to go to. To-day few places offer so many attractions; but of them all, Mr. Dan Godfrey, Hon. R.A.M., and his Municipal orchestra attached to the Winter Gardens stand pre-eminent. There cannot be a shadow of a doubt that these very capable players, under such a master of conducting as Mr. Godfrey, have done very much to account for the growth and popularity of the place. It was indeed a happy and fortunate day for Bournemouth when the corporation decided to run the band as now constituted. In Mr. Dan Godfrey they have a conductor of consummate skill, whose name is known far and wide. Under his baton the orchestra has gained a great and well-deserved reputation. In Mr. Godfrey and his band therefore the town has an asset the value of which it is quite impossible to estimate.

Mr. Dan Godfrey is the son of the late Lieut. Dan Godfrey, who for many years held the position of bandmaster of the Grenadier Guards. When he came into the world on June 20th, 1868, he was born in a home of music, therefore, and from his earliest days was influenced by his surroundings. He received his education first at a private school, then at King's College School, and afterwards in Germany, where he not only worked at ordinary lessons, but went in for musical study. On returning from Germany, in 1884, he went to the Royal College of Music for three years, studying chiefly violin, piano, and clarinet. But he took organ lessons from Sir G. Martin, and harmony lessons from Messrs. Caldicott and Higgs. When he left the college he studied the art of military band arrangement, and was later asked by the late Sir Arthur Sullivan to arrange his popular overture "Di Ballo." In 1890 Mr. Godfrey passed the examination for band-

mastership at the Royal Academy of Music, and shortly afterwards was appointed bandmaster of the Corps of Commissionaires, and later of the London Military Band. Still later he went to South Africa on tour as conductor of an opera company. Thus, although only a young man, he early gained a variety of experience which has proved to be of much service to him.

In 1893 Mr. Dan Godfrey first became connected with Bournemouth, he being then engaged to provide a military band of thirty performers for the summer season. From October, 1893, to May, 1897, an orchestra of twenty-five performers was engaged. In 1894 a series of forty symphony concerts with an increased orchestra was suggested by Mr. Godfrey, the first taking place on October 14th. These met with considerable support, and sixty concerts were given. Year by year so much success has attended Mr. Godfrey's efforts that the band has annually been enlarged until at the present time the permanent orchestra numbers forty-six players. For the symphony concerts a few extra players are engaged.

Of the performances given by this orchestra I can speak in the highest terms. The style, tone, precision, expression, are altogether excellent. Many of the players, notably Messrs. King-Hall (violin), J. Zeelander (cello), P. Gerhardt (oboe), W. Whitaker (flute), P. Wilson (cornet), H. Oney (clarinet), A. Trevisone (horn), T. Egerton (cor. Anglais), and U. Savolini (bassoon), are very capable soloists. I must not forget to mention Mr. W. Byrne (popularly known, I believe, as "Billy Byrne"), who most efficiently presides at the tympani, drums, xylophone, etc., and who always seems to be keeping everybody in good humour.

As regards the string department Mr. Godfrey has to work at some disadvantage, inasmuch as (with the exception of the principals) most of the players are "double-handed" men. Besides being string players they are also military band players. Under such circumstances their orchestral playing is marvellously good. It cannot be helpful to good playing for a man to handle a clarinet or brass instrument in the morning, and then take up a violin for the afternoon. But it has to be done, and the result is most creditable.

Taking the orchestra altogether, I much doubt if there is any band in the country of the same size to be compared to Mr. Godfrey's combination. Certainly there is no municipal orchestra of equal quality. This is high praise, especially when it is remembered that owing to so many engagements the time for



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## MARCH ONWARD:

Choral March for Sunday School Anniversaries and other Occasions.

Composed by THOMAS FACER.

LONDON: "Musical Journal Office," 29, Paternoster Row, E.C., & 24, Gt. Marlborough St., W.

The musical score is written for piano and voices. It begins with a piano introduction in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The piano part includes triplets and dynamic markings of *p* (piano) and *mf* (mezzo-forte). The vocal part enters with the lyrics: "March on - ward, march on - ward, our ban-ner of light, Is on - ward, O vis - ion of rapture un - told, The". The score includes two verses: Verse 1 and Verse 4. The piano accompaniment continues with a steady rhythm, marked *mf*. The vocal part concludes with the lyrics: "wa - ving be - fore us ma - jes - tic and bright; March vic - tors for Je - sus ere long will be - hold; The".

\* NOTE. Verse 1 is sung as Chorus to Verses 2 and 3.

on - ward through tri - al, temp - ta - tion, and strife, No  
land of our prom - ise, the home of our rest, And

The first system of the musical score for 'March Onward'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

rest from the con - flict - the bat - tle of life; } Press  
dwell with our Cap - tain e - ter - nal - ly blest; }

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern, with some harmonic changes in the right hand.

for - ward, look up - ward, be strong in the Lord; Our

The third system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' above the notes.

MARCH ONWARD.

3

hope in His mer - cy, our trust in His Word: Press

for-ward, look up-ward, march home - ward and sing, All

*2nd time to v. 3, (p. 6.)*  
*3rd time D.S. for v. 4, & CODA.*

glo - ry to Je - sus our Cap-tain and King.

\* In singing verse 4, this Chord is omitted. (See CODA on page 7.)



# MARCH ONWARD.

*mf* VOICES In Unison.

Verse 2. March on - ward, march..... un - daunt - ed, what -

*p* legato.

- e'er may oppose, The sword of the Spi - rit will

van - quish our foes ;..... March on - ward,

march, though le - gions of dark - ness our path - way as - sail, If

MARCH ONWARD.

5

prayer be our watch-word they can not pre

The first system of the musical score for 'March Onward'. It features a vocal line in treble clef with lyrics 'prayer be our watch-word they can not pre'. Below it is a piano accompaniment with a right-hand melody in treble clef and a left-hand bass line in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

- vail. If prayer be our watch-word they

The second system of the musical score. The vocal line continues with the lyrics '- vail. If prayer be our watch-word they'. The piano accompaniment continues with the same melodic and harmonic structure.

can not pre - vail, ..... March

*mf*

The third system of the musical score. The vocal line ends with 'can not pre - vail, ..... March'. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte). The system concludes with a double bar line.

on - ward, march, ..... March

*cres.* *f rall.*

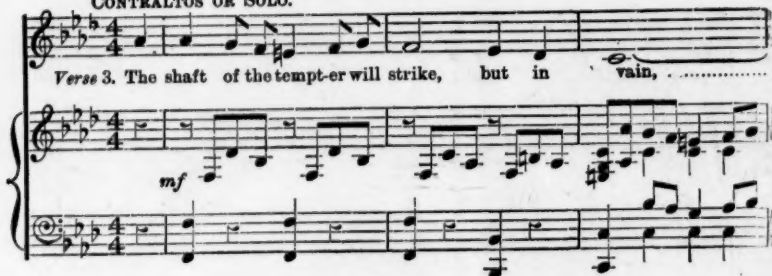
*D.S. on p. 1, to p. 3.*

The fourth system of the musical score. The vocal line begins with 'on - ward, march, ..... March'. The piano accompaniment includes dynamic markings of *cres.* (crescendo) and *f rall.* (forte rallentando). Above the system, the instruction *D.S. on p. 1, to p. 3.* is written. The system ends with a double bar line.

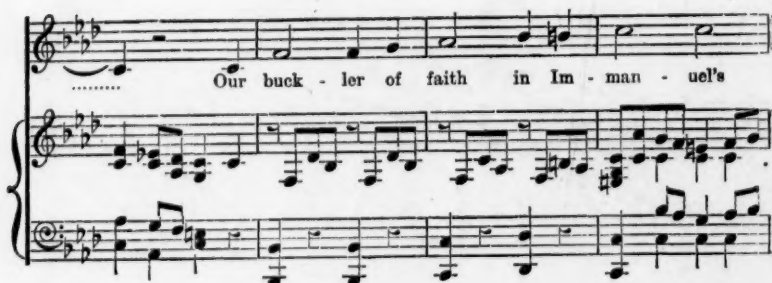
## CONTRALTOS OR SOLO.

Verse 3. The shaft of the tempt-er will strike, but in vain, .....

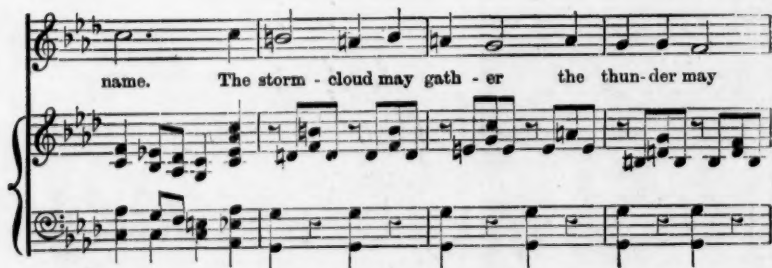
*mf*



Our buck - ler of faith in Im - man - uel's



name. The storm - cloud may gath - er the thun - der may



roll, Yet God is the re - fuge and rock of the





MARCH ONWARD.

7

musical notation for the first system, featuring a vocal line and piano accompaniment in 2/4 time.

soul, Yet God is the re - fuge and rock of the soul.

*D.S. p. 1, (to end of p. 3.)*

*CODA. (After last verse only.)*

musical notation for the second system, marked CODA, featuring a vocal line and piano accompaniment in 2/4 time.

March, King..... March homeward, march, .....

musical notation for the third system, featuring a vocal line and piano accompaniment in 2/4 time. Dynamic markings include *cres.* and *mf*.

March homeward, march, Press for-ward, look up-ward, Press

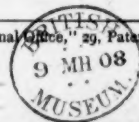
MARCH ONWARD.

for - ward, look up - ward, March home - -

- ward, march home - - - ward and

sing.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line with the lyrics 'for - ward, look up - ward, March home - -' and a piano accompaniment. The second system continues the vocal line with '- ward, march home - - - ward and' and the piano accompaniment. The third system shows the vocal line with 'sing.' and a long note, followed by the piano accompaniment. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand, with various chords and arpeggios.



rehearsal is very limited. Mr. Godfrey tells me that for a symphony concert three hours and a half rehearsal have to suffice. A new "Selection" is usually played without any rehearsal, and I have heard them play a new symphony movement at sight with wonderful finish.

The daily work of the band is as follows. In the morning they play as a military band on the pier; in the afternoon and evening as an orchestral band in the Winter Gardens. In summer the band is for part of the day divided into two sections, one part playing on the pier and the other in the Winter Gardens. But in addition some twenty more players are engaged by Mr. Godfrey to play in other parts of the town. Thus Bournemouth can boast of having nearly seventy performers giving eight concerts a day during the summer season. The town authorities in most of our seaside resorts would do well to follow the enterprise and methods of the Bournemouth corporation.

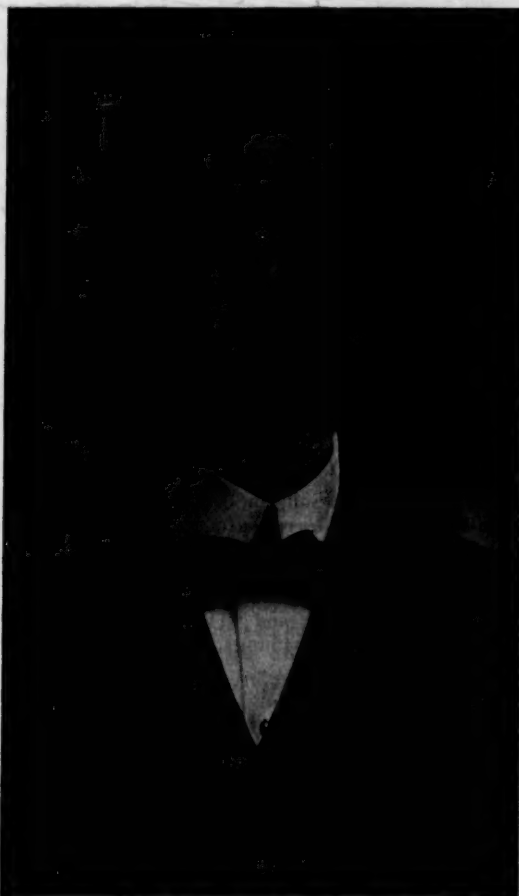
The cost of so much good music is of course considerable. I understand the total expense of the Winter Gardens, band, etc., is about £14,000 per annum (the band alone costs nearly £9,000 a year), but Mr. Godfrey (who is general manager as well as conductor) tells me it is practically self-supporting.

The programmes are made up by Mr. Godfrey most judiciously. For the regular daily concerts there is a mixture of the light and heavy styles, which is very commendable. Further let it be said that the "light" music is never trashy stuff. Mr. Godfrey finds pieces that are really well written and musicianly, and are yet able to tickle the ears of a "popular" audience. Usually one vocalist and a reciter or a humorist appear at the afternoon and evening concerts to give some variety to the programme. For the symphony and classical concerts—which are held on Thursday and Monday afternoons during the winter and spring—the programmes are of course classical. The "best people" in the town support these concerts very well, but Mr. Godfrey would be glad to see still larger audiences. The performances deserve crowded houses. What Mr. Godfrey has done at these concerts is eloquent testimony to his enterprise and ability, and also to the capabilities of his orchestra. For the 500th symphony concert, given on December 14th, 1903, a souvenir was prepared, giving a list of the works that had been performed at the five hundred concerts.

It is impossible to quote full particulars here; I can only say it is truly a wonderful record. Here is a summary:—Overtures, 184; symphonies, 133; ballets and suites, 121; various pieces, 276; concertos, 127; vocal pieces, 50. Of these, 83 were first performances, and 44 first performances in England. Further, 114 works by British composers were given, including 71 first performances. These numbers

were made up four years ago, so they have largely increased since then.

Many of our leading musicians have conducted in the Winter Gardens, most of them works of their own. Sir August Manns was the first to appear, when he conducted symphonies by Schubert and Schumann. Mr. Edward German followed, and since then Dr. Cowen, Sir Alexander Mackenzie, Sir Hubert Parry, Sir C. V. Stanford, and Mr. H. J.



MR. DAN GODFREY, HON. R.A.M.

Wood, in fact almost every musician of note have held the baton.

Mr. Godfrey has been of great help to many young composers by introducing their compositions and inviting them to conduct. In this respect he has taken upon himself the mantle of the late Sir A. Manns. But such kindness has its drawbacks, for I understand that not infrequently he gets complaints from some of his patrons concerning the poor quality of some of these new works. All honour to him for continuing to give these rising composers a hearing and encouragement under such circumstances.

Notwithstanding the numerous calls on his time (and it is a mystery how he manages to get through so much work), Mr. Godfrey undertakes "arranging" for military and orchestral bands. Many of the selections from the Musical Comedies are arranged by him. He has a rare gift in this direction, so his services are in great request by music publishers.

The Corporation of Bournemouth can be

congratulated on having such an energetic and thoroughly capable Musical Director as Mr. Dan Godfrey; he can also be congratulated on having such an efficient body of players, who respond so willingly and promptly to his baton. In maintaining such an orchestra the authorities have shown wisdom and enterprise which do them credit, and which should be an example to many towns throughout the country.

BROAD NIB.

## A Stock-Taking of English Music.

SUCH was the title of an address by Dr. Sawyer at the I.S.M. Conference at Harrogate last month. He compared English music to-day with what it was a quarter of a century ago, and in nearly every respect he found that the position was better now than then.

### GRAND AND LIGHT OPERA.

Referring to grand opera, Dr. Sawyer said:—

"Given a good libretto that will hold the audience, we have English composers who can write such works, but at present the audiences that would be attracted by them would be small." He had, however, another tale to tell them in regard to light opera. His verdict in this instance was thus expressed: "Alas! when we compare the trivial rubbish in the so-called 'musical comedies' of to-day with the Gilbert-Sullivan operas of the past, we must confess to a retrograde movement having taken place. Though there are still composers like Edward German who can, and do, write good light opera music, yet the pabulum of the last ten years, 'The Girl from X' and 'The Girl from Y,' and the rest of the poor things, have shown a great falling-off."

### CHORAL WORKS.

Dr. Sawyer pointed out that the general trend in the period under review had been to forsake the old form of a story with a *dramatis persona* as the basis of the cantata, and substitute a didactic subject or an epic or lyrical poem in the oratorio form of composition, as reflected in Elgar's most recent works. The old dramatic form of Mendelssohn's "Elijah" had given way to a less distinctly dramatic method, and the orchestra had been raised to a prominence it had never before held. In striking a balance, therefore, they must admit a general improvement in choral writing. The future depended upon how the younger generation of composers would leave the extravagant means they now adopted and take up a more direct and rational method of presenting their thoughts. They had plenty of ideas and great powers of orchestral writing, but at present they were largely experimenting. When they had sown their musical wild oats we might have still further developments in cantata and oratorio in England.

### ORCHESTRAL MUSIC.

The growth of the love of orchestral music was a very healthy sign, said Dr. Sawyer. He was afraid,

however, that our composers were not properly grasping the situation and taking advantage of the flood-tide at the present time. We seemed lacking in a short, spontaneous art form, shorter than the symphony and longer than the overture. "The reason," he said, "why so much modern orchestra music does not succeed is that it is often pretentious without being grand, gloomy and heavy without touching one's heart's emotions, and lacking in beauty and sincerity. Where, as in some of the recent rhapsodies, the subjects have been taken from folk-songs, the results have been decidedly more to the taste of the average listener."

### ORGAN MUSIC.

In no branch of the musical art had matters been moving more energetically than in organ music. The organist of to-day was a much better executant than his predecessor of twenty-five years ago.

### SONG-WRITING.

There had been a great advance in song-writing in recent years, many young composers having produced excellent work. But it could not be denied that gross extravagance in expression and harmony had been committed which deformed many of those modern songs. He would not say that the melodic idea had been superseded by the harmonic, but the tendency in recent years had certainly been to lay special stress on the harmonic side of a song. With our younger English composers the harmony was made more and more the paramount thing, and the melodic side of a song had been continually put into the background. This was a growing weakness which should be checked. Dr. Sawyer made some severe remarks on the vocal rubbish that is printed. He was also very "down" on so-called artists who hire themselves out to the unscrupulous publisher to go round the country, and by constantly singing vile rubbish draw the attention of an ignorant public to this twaddle, and so force up its sale. "Though there is no criminal law to touch this debasing of our music, yet morally, every singer who thus sells himself to mammon for the sake of the guinea or two he gets for each time he or she sings the miserable twaddle, or for the sake of each twopenny or threepenny royalty paid for every copy sold by his or her singing and name, such singer should be branded as a disgrace to his art."



## The Future of the Choral Society.

THE annual meeting of the Tonic Sol-fa Association was held on January 18th at the rooms of the Y.M.C.A., Aldersgate Street, London. A feature of the yearly gathering is a special address on a selected subject calculated to enhance the interest of the occasion. The speaker this year was to have been Dr. J. E. Borland, but he was unfortunately prevented from attending by indisposition. The Association was fortunate in its chairman, Dr. W. G. McNaught, F.R.A.M., who doubtless somewhat extended his "chairman's address" to fill the gap caused by the absence of the appointed speaker. Taking as his text "London," Dr. McNaught spoke of the tremendous scope the metropolis afforded for musical activity, especially in the poorer districts. Many other Associations beside the Tonic Sol-fa Association had been formed—the London Sunday School Choir, the Nonconformist Choir Union, the Co-operative, and the Temperance Choirs—all trying to do something for the people, and one and all indebted for a portion at least of their singers to the tonic sol-fa system. There were few Choral Societies of the first rank, said the speaker, because there were so few first-class audiences who demanded the best choral singing. The value of the competition movement was here shown—not so much in providing a fight as in creating critical and appreciative audiences. Many choirs who would never otherwise be heard, had a good audience of the right sort at the Competition. The Choral Unions of School Continuation Classes was a pleasing factor in keeping alive the musical interest started in the day schools.

As an old tonic sol-fa exponent and adherent, Dr. McNaught was happy in his reminiscences. His faith in the value of the system remained unchanged, and he was the more convinced of its definite value by the many attacks which had been made on it. The system had stood both battle and breeze for fifty years, and had thus proved its usefulness. It certainly enabled many people to enjoy music, and people used it because they found it suited them. But if a better scheme was discovered, the speaker declared his willingness to adopt it and give it his advocacy, and write the epitaph of tonic sol-fa.

Dr. Borland, in a letter of apology for his enforced absence, gave a few points for consideration. He mentioned his lifelong interest in the subject on which he would have been glad to have spoken. In his opinion, a great difficulty Choral Societies had to contend with was the shifting population, but he thought that there was no foundation for the pessimism expressed by writers in papers and magazines. There was no decay in London (apart from the radius of a mile or so from Hyde Park Corner). The writer had much to say of Choral Societies which had been and were not, but no word of the many societies now flourishing on ground which, when the older societies were active, was covered with cabbage. At that time the

Choral Societies numbered tens; they now number hundreds—the local societies *must* be reckoned.

Another feature of difficulty was the orchestration of many modern works, which placed them beyond the purse and power of small societies, and also possibly beyond their lung power, and certainly beyond a simple pianoforte accompaniment. Singers should protest. There was little to say against modern works, so far as art was concerned; but they went beyond the point where enthusiasm on the part of the singer could be depended upon.

In opening the discussion, Dr. McNaught emphasised the difficulties of much of the modern music, the composers of which seemed to think that the voice does not matter so long as the orchestral effects were attained. Of all the tremendous output, little was destined to last, and for that reason a study of old glees and madrigals was strongly advocated as giving enjoyment, because they were written for the voice, avoiding "smashing *sforzando* on a chromatic note you cannot find." The mines of wealth in the old music should be used; the latest ballad could usually be left alone. It was as wrong to neglect the old glees as to avoid reading Shakespeare.

Mr. Wm. Holmes (West London Choral Society) said that undoubtedly "moving out" spoiled the central societies, but it must set conductors free to uplift the suburban societies, which he trusted was done.

An enthusiastic conductor, in speaking next, would have no unfavourable comparison instituted between London and provincial choirs. He had found as much enthusiasm in London as out of it; but would like to see the Londoners "let go" more, and sing, as the Welsh say, "boots and all."

Mr. Maskell Hardy spoke of the bad effect of modern music on the voice, as did also Mr. Field-Hyde (Cambridge), who, as a voice trainer, had found himself obliged to forbid some of his pupils to take part in certain works. Difficulties which he had found in Choral Society work were the financial losses on concerts on one hand, and the "strenuous life," with its "late home" hours. Where local labour conditions favoured free evenings, Choral Societies always flourished, notably in the North. The standard of music being raised during recent years supplied a stamp of singer already trained to read, but even these needed much drill in dramatic singing. A useful hint to conductors was—Spare the voices at the early rehearsals; if the notes are true, leave the "holds" until the last rehearsal or two.

Mr. W. Seemer Betts' Choir from the Polytechnic and Lavender Hill rendered some very excellent part-songs during the evening, and Miss Nellie Handel and Miss Rose Baker sang acceptably.

A Grimsby choir collected £230 by carol-singing for the local hospital.

## Recital Programmes.

LONDON.—In Broomwood Road, S.W. Wesleyan Church, by Mr. Allan H. Brown, A.R.C.O.

Grand Offertoire in D .. ..	Batiste
Prelude in C sharp minor .. ..	Rachmaninoff
Trolddams .. ..	Greig
Romance .. ..	Wheeldon
Concert Rondo in B flat .. ..	Alfred Hollins
Toccata and Fugue in G .. ..	Allan H. Brown
Canzona .. ..	Wolstenholme
Descriptive Pastoral Scene .. ..	Dr. Dunstan
Introduction to the 3rd Act of "Lohengrin" .. ..	Wagner

In the same Church, by Mr. Allan H. Brown, A.R.C.O.

Overture in C .. ..	Hollins
Largo, from the "New World" Symphony .. ..	Dvorak
Grand Fantasia in E minor .. ..	Lemmens
Meditation .. ..	Jackson
Overture Solennelle, "1812" .. ..	Tschaikowsky
Finale from Sonata in F minor .. ..	Rheinberger
Traumlied .. ..	Brown
Descriptive Improvisation—"A Church Parade" .. ..	
Morgenstimmung .. ..	Grieg
Pomp and Circumstance, No. 1 .. ..	Elgar

CROUCH END.—In Park Chapel, by Mr. Montague F. Phillips, F.R.C.O.

Prelude and Fugue in D .. ..	Bach
Sposalizio (Années de Pèlerinage) .. ..	List
Akademische Festival Overture .. ..	Brahms
Meditation and Toccata .. ..	E. d'Evry
Overture, "Ruy Blas" .. ..	Mendelssohn
Andantino Simplice, from Piano Concerto in B flat minor .. ..	Tschaikowsky
Caprice .. ..	Guilmant
Symphonic Poem, "Finlandia," .. ..	Sibelius

BANGOR.—In Tygwyn Chapel, by Miss Olwen Rowlands, F.R.C.O., L.R.A.M.

Sonata No. 1, Introduction and Allegro .. ..	Guilmant
Lament, Traditional Hebrew Melody, Trio No. 2, Vivace .. ..	Bach
Overture, "Athalia" .. ..	Handel
Grand Fantasia, F minor .. ..	Mozart
Sonata, No. 16, "Skandinavisch" .. ..	Rheinberger

MORRISTON.—In Horeb Congregational Church, by Mr. Louis H. Torr, F.R.C.O., L.T.C.L.

Grand Offertoire in G .. ..	Batiste
"Sunrise and Sunset on the Alps" .. ..	Clegg
Allegro Vivace .. ..	Rossini
"The Storm" .. ..	Lemmens
Fantasia on "Nearer, my God, to Thee" .. ..	Lord
"The Russian Patrol" .. ..	Rubinstein
March in E flat .. ..	Wély

WEST BRIDGFORD.—In the Baptist Church, by Dr. A. B. Plant, Mus. Doc., Oxon., F.R.C.O.

Toccata and Fuga in D minor .. ..	Bach
Rondino .. ..	Wolstenholme
Nachstück .. ..	Schumann
"The Answer" .. ..	Wolstenholme
Offertoire in D .. ..	Batiste
Allegretto Pastorale .. ..	Plant
Air varied .. ..	Faulkes
Rondo .. ..	Moran
Largo .. ..	Handel
Allegro .. ..	Handel

HULL.—In Queen's Hall Wesleyan Mission, by Mr. J. A. Meale, F.R.C.O.

Grand Organ Sonata in G minor .. ..	Merkel
Nocturne in E flat .. ..	Chopin
Marche Republicaine .. ..	Sidney Smith
Introducing the "Marseillaise."	
Rural Scenes .. ..	David Clegg
Overture, "Tannhäuser" .. ..	Wagner
Toccata and Fugue in D minor .. ..	Bach
Paraphrase on a Scotch Air .. ..	Hervé D. Wilkins
Overjure, "Zampa" .. ..	Herold
Suite for Organ .. ..	Rogers
Dream Melody .. ..	Herbert Parsons
Storm Idyll .. ..	Weigand

PAIGNTON.—In the Wesleyan Church, by Mr. Purcell J. Mansfield, F.R.C.O., A.R.C.M.

Scherzo Symphonique .. ..	H. A. Fricker
Offertoire in B flat .. ..	Ambroise Thomas
"Chant sans Paroles," Op. 2, No. 3 .. ..	Tschaikowsky
Pastorale and Storm, Op. 33, No. 5 .. ..	Claussmann
Nachspiel, Op. 14 .. ..	Tertius Noble
Jubilee Overture (1818) .. ..	Weber

CHIPPENHAM.—In Tabernacle Congregational Church, by Mr. F. W. Brinkworth.

Fugue in C minor .. ..	Bach
Russian Patrol .. ..	Rubinstein
Larghetto .. ..	Faulkes
Overture in C major .. ..	Mendelssohn

WOODFORD.—In the Baptist Church, by Mr. Alfred W. Bartlett.

Prelude and Fugue in D minor .. ..	Mendelssohn
Andantino in D flat .. ..	Lemare
Storm Fantasia .. ..	Wely
Adagio .. ..	Smart
Concert Toccata in D minor .. ..	Holloway
Concert Fantasia .. ..	Jackson
Intermezzo from "Cavalleria Rusticana" .. ..	Mascagni
Canilene Pastorale .. ..	Guilmant
Fuga Cromatica .. ..	Rheinberger

## LORD CHIEF JUSTICE AS A COMIC SINGER.

In spite of his many other labours, Lord Alverstone still keeps up his interest in music, and is probably the only judge who retained his association with a church choir after his promotion to the Bench. In his younger days the Lord Chief Justice was famous for his voice, and his connection with the choir of St. Mary Abbots, Kensington, is well known. It may surprise some people to know that Lord Alverstone can sing a comic song excellently. More than once he has at a festive gathering amused his fellow-diners with "Sister Mary Walks Like This," or some other old-fashioned ditty. Here is a sample of his humour. A learned K.C., who was about to make an application to him in court one day regarding a licensing matter, explained, with a considerable amount of pomposity, that he represented the publican in the case. "And not the sinner, I presume?" asked his lordship, airily.

## Echoes from the Churches.

*Anthems or Part Songs from our Publisher's Catalogue to the value of Five Shillings (marked price), will be sent every month to the writer of the best paragraph under this heading, the winner to make his or her own selection. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. F. Laycock.*

### METROPOLITAN.

**CLAPHAM JUNCTION.**—On Friday evening, December 27th, 1907, despite the bitterly cold weather and holiday season, an appreciative audience gathered at Providence Baptist Chapel school-room, Meyrick Road, to hear the choir render Charles Darnton's cantata "Tidings of Joy." The following were the soloists: Miss Alice Collyer (soprano), Mrs. F. W. Kevan (contralto), Mr. Rowley (tenor), and Mr. J. Drane (bass), and they sustained their allotted parts excellently. In the chorus "Arise, shine, for thy light is come" the "attack" was excellent, the item being beautifully rendered. The performance reflected credit on the singers and their painstaking choirmaster (Mr. Mordaunt Wm. Keeble) and organist (Mr. Albert Clewley). The second part consisted of a miscellaneous programme, the contributors being Miss Dorothy Smith, Miss Lydia Jordan and Miss Agnes Stapleton and others. Miss Alice Collyer gave a mandoline selection, which was greatly appreciated.

**CLAPTON.**—The annual band and songster festival of the Salvation Army was held at the Congress Hall, Clapton, on Saturday evening, January 18th, Commissioner Carleton presiding. About 5,000 people were present, including 400 Salvation Army bandmasters and songster leaders, beside seven representative London bands and one from Coventry. The provincial visitors were given an enthusiastic welcome, their selection, "The Old, Old Story," being received with rounds of applause and cheering. Several selections were played by the united bands, and the volume of sound and general effect were very impressive, while a number of pieces were also admirably rendered by the respective bands. The singing by the International Staff Songsters was also characterised by feeling and expression. The first prize in the band selection competition was awarded to Band Inspector Hill's "Echoes from Calvary," another of his compositions being adjudicated second in order of merit. Mr. Hill, it is interesting to learn, was formerly employed as a gas-stoker at Southall. The first prize in the band march competition went to Bandmaster Hurley, of Tredegar. The winning numbers were played by the International Staff Band before the composer was named.

**THORNTON HEATH.**—Mr. Thomas E. Wade, who has been helping the choir as choirmaster at the Beulah Baptist Church, was the recipient of an unexpected token from the members at a recent weekly practice, when the treasurer asked him to accept a silver-plated cruet as an appreciation of his services by the choir.

### PROVINCIAL.

**BLACKBURN.**—Mr. Holt, choirmaster of Montague-street Congregational Church, has been presented with a silver-mounted bâton by the members of his choir.

**FOLKESTONE.**—At the Tontine Street Congregational Church a great meeting was held on December 31st, to celebrate the successful effort

that had been made to pay £1,000 off the debt during 1907. During the proceedings a very interesting function took place. On behalf of the church and congregation, the minister, the Rev. R. M. Röss, in a few felicitous phrases, expressed the high regard in which the services of Mrs. Longley as organist, and Mr. Lepper as choirmaster, were held. And as "a small token of a great appreciation," not in any way as remuneration, but as an expression of gratitude, he presented to Mrs. Longley a cheque for £10, and to Mr. Lepper one for £5. It was abundantly evident that this gift, which was the result of a voluntary subscription, was much to the liking of all present. Mr. Lepper, in a few suitably chosen words, replied on Mrs. Longley's behalf and his own.

**HALIFAX.**—The choir anniversary services were held on Sunday, January 19th, in the Queen's Road Primitive Methodist Church. The preacher in the morning was the Rev. J. F. Lawis (United Methodist), who preached an appropriate sermon, and the anthem, "Praise ye the Lord" (Smith) was sung by the choir. For the evening service a choir, consisting of forty voices, quite excelled itself in the rendering of a most appropriate programme of music. The service was opened with the introit, "The Lord is in His Holy Temple." The recitative, "Ye people, rend your hearts," and the air, "If with all your hearts" ("Elijah") were given with fine feeling and taste by Mr. E. Crabtree, a former member of the choir. The choir in a very pleasing manner followed with the chorus, "He watching over Israel" ("Elijah"). The solo, "I know that my Redeemer liveth" (Handel) was sung by Miss May Griffiths with great feeling. The choir next contributed the anthem, "O praise God in His holiness" (Whitfield). The concluding chorus was "The heavens are telling" ("Creation"). Mr. F. F. Laycock, the choirmaster, conducted, and Mr. W. Appleyard presided efficiently at the organ.

**HUDDERSFIELD.**—Mr. F. Roebuck, the organist and choirmaster of Mold Green Congregational Church, has been presented with a writing bureau as a token of esteem.

**IPSWICH.**—Mr. W. J. Wightman, A.R.C.O., the esteemed and capable organist of Tacket Street Congregational Church, has been presented with a gold watch in recognition of his services.

**LUTON.**—"Sharps, Flats and Naturals" was the subject of an interesting lecture given in the Baptist church on January 6th by Mr. Bert Tomlin, the choirmaster. The lecture dealt in a comprehensive and instructive fashion with the history of music, and the lecturer was ably assisted by a glee party, and also by Mr. W. Duncombe, who presided with his usual skill at the piano. The chair was taken by the Rev. F. Humphrey. Offering general comments upon music, Mr. Tomlin said it possessed the power of promoting fellowship, of lifting men from their dead selves to higher things. It was one of those things that could not be described. Scriptural evidence set forth Jubal as a "maker of music," whilst they found it existed in the two oldest peoples of the



world—the Chinese and the Hindus. The Chinese at first, said the lecturer, had only five tones, but these were added to subsequently. The Hindus regarded music as a gift of the gods. He then proceeded to speak of music in David's time, the music of the Hebrews and the Assyrian music, which, he said, was essentially warlike. In the arts of Greece, also, music held a high station, and with them women practised it, and children began their education with it. He subsequently dealt with it in the era of Christianity, adding that they owed several hymns to the early fathers of Christianity. The lecturer then dealt with melody, and by the singing of an old part song by the choir, there was shown how limited was the musical compass in early days. Songs to show the contrast between music then and now were given, these being, "Summer is a cumen in," 1226 A.D., and "Ebb and flow," 1907 A.D. Mentioning Bach and Handel, he observed that with them music reached its zenith. The second part of the programme consisted of personal matters, interesting humorous touches, whilst the choir rendered a round in three parts. Another part-song, viz., "Softly fall the shades of evening," was given by the party, and Mr. W. Duncombe played with much ability a pianoforte solo by Schumann, and a "Funeral March of a Marionette."

LIVERPOOL.—The Liverpool and district Methodist Choral Union recently gave the first concert of their ninth season, when a very satisfactory performance of the "Messiah" was given under the direction of Mr. Percival Ingram. The chorus has been strengthened numerically, and is now a powerful organisation. The solos were well sung by Mme. Sadler-Fogg, Miss Maud Turner, Mr. Ashbridge Miller, and Mr. Hamilton Harris. The orchestra was led by Mr. John Lawson, with Mr. G. E. Collier, A.R.C.O., at the organ.—A very creditable performance of Jamouneau's sacred cantata "One Only Daughter" was given in the Protestant Reformers' Church, North Liverpool, on Wednesday, January 8th, by the Freehold Choral Society, conducted by Mr. Charles E. Greaves. The principals were: Soprano, Miss Thomas; contralto, Miss M. Ellis; tenor, Mr. J. W. Greaves; bass, Mr. Peachey; Miss Amy E. Taylor presiding at the piano. The cantata being a short work, the principals were seen to better advantage in the miscellaneous part which followed, each artist receiving an encore, which was duly deserved. The orchestra also rendered with taste several selections from the masters which were greatly appreciated by the audience. Pastor George Wise occupied the chair and at the conclusion passed a vote of thanks to the society for crossing the river to provide the audience with such a musical treat. Another cantata is announced for March, 1908.

NORTHAMPTON.—Mr. F. A. Facer, the choir-master of Primrose Hill Congregational Church, has been presented with a case of fish knives and forks as a token of esteem.

SHREWSBURY.—A rather curious incident has happened in regard to the principal contributors to the organ fund at Abbey Foregate Congregational Church. Mr. Carnegie originally offered to give half the cost of an organ costing £700, and Messrs. Wm. Jones and R. E. Jones offered to find the other £350. The old organ was sold to a church at Fishguard for £100, and the people then wrote to Mr. Carnegie telling him the circumstances and

asking for a contribution. Mr. Carnegie, finding that the Shrewsbury church had got £100 for their old organ, wrote saying that his promise was for half the cost of a £700 organ and he remitted a cheque for £300, which with £50, half the produce of the sale of the old organ, fulfilled his promise. Messrs. Wm. and R. E. Jones's promise was to give what Mr. Carnegie gave, and they remit £300. The church at Abbey Foregate therefore find themselves less well off in contributions to the extent of £100 as a result of Mr. Carnegie's business acumen!

STANLEY, CO. DURHAM.—The Wesleyan church was crowded on Christmas night, on the occasion of the ninth annual concert. The programme included "Achieved is the glorious work" (Creation), "Hallelujah" (Mount of Olives), and "Worthy is the Lamb" (Messiah); also the glees, "Hail, memory, hail!" (Batty), "O snatch me swift" (Dr. Calcott), and "All Hail, thou Queen of Night" (Martin). The vocalists were Miss Elsie Bradley, Mr. Joseph Cheetham, and Miss Amy Porter, 'cellist (London). Miss Porter was encored on each appearance. Mr. Cheetham's magnificent voice was heard to great advantage in "Lend me your aid" (Gounod), "Waft her, angels" (Handel), and "City of Rest" (Lloyd). Miss Elsie Bradley possesses a lovely contralto voice, and her rendering of "Farewell to summer" and "Abide with me" (Liddle) was extremely artistic. The choir of seventy-five voices, with Mr. W. Laws as conductor, and Mr. T. Pearson at the organ, on this occasion added to the high reputation already gained. They fairly eclipsed themselves, and the audience was very demonstrative in its appreciation of the interpretation of the various choruses and part-songs given, "Hallelujah" and "All Hail!" being vociferously encored. For two and a half hours the audience enjoyed most delightful music, and the highest encomiums were heard on every hand as the large audience dispersed.

STONEHOUSE.—A new organ has been placed in Emma Place Congregational Church at a cost of £300.

TUNBRIDGE WELLS.—Mr. S. Cook, the organist and choir-master of the Tabernacle choir, has been presented with a baton as a token of regard.

WYMONDHAM.—The Congregational Church is mourning the death of Mr. Henry Cushing, who for more than forty years has been organist and choir-master.

#### DEATH OF PROFESSOR E. MAC DOWELL.

It is with feelings of very genuine regret that musicians will hear of the death of Professor Edward MacDowell, the eminent American composer and pianist, which occurred in New York on January 24th. For the past two years MacDowell had been the victim of a complaint such as to preclude the possibility of his ever taking an active part again in the musical world. Nevertheless, the loss to the art he adorned is considerable.

He was born in 1861, and at an early age studied the piano. He first went to the Paris Conservatoire, and from there he went to Stuttgart. Weisbaden, and Frankfurt were also visited for the purpose of study. In 1884 he settled in Weisbaden, but in 1888 he removed to Boston, and in 1896 he accepted the offer of the Chair of Music at Columbia University, which he resigned in 1904 on account of brain trouble.

## New Music.

T. C. AND E. C. JACK, 16, HENRIETTA STREET, W.C.

*The Great Operas.* By J. Cuthbert Hadden.—“Tannhäuser,” “The Ring of the Nibelung,” “The Meistersingers,” “Cavalleria Rusticana,” have been added to this excellent series of useful booklets which we have noticed on a previous occasion. Though small enough to carry in one's pocket without inconvenience, there is a vast amount of information packed within. They are beautifully got up.

R. CULLEY, 2, CASTLE STREET, CITY ROAD, E.C.

*The “Choir” Series of Anthems.* The Methodist Publishing House are issuing a series of anthems, and according to the catalogue seventeen have at present been published, most of which are before us. While all are useful anthems, they naturally vary in style, and also in quality. We can recommend the following: “Sing praise to God” (J. A. Meale, F.R.C.O.), “Thou crownest the year” (F. W. Peace), “Jerusalem the golden” (R. G. Thompson, Mus.Bac.), “Grieve not the Holy Spirit of God” (Basil Davies), “Bless the Lord, O my soul” (E. E. Mitchell).

*Choir Series of Sacred Songs.* 1s. each.—Some useful and interesting songs, which can be sung in church services, P.S.A.s, with acceptance. The most popular are “The roseate hues” (A. M. Cliff, Mus.Bac.), “None other Lamb” (Harry McKenzie), and “The Wayfarer” (Arthur E. Sharpley). They are well printed and nicely got up.

BREITKOPF AND HARTEL, 54, GT. MARLBOROUGH ST., W.

*Choruses for Men's Voices.*—A series of excellent pieces arranged chiefly for two tenors and two basses. Amongst the composers' names are Gade, MacDowell, Peter Cornelius, Granville Bantock, Jean Sibelius. “The Inchcape Rock,” by Mr. Granville Bantock, is an elaborate work of thirty-nine pages, which cannot fail to interest the singers.

*Choruses for Mixed Voices.*—This series is apparently in its infancy, but the numbers already issued are useful.

NOVELLO AND CO., WARDOUR STREET, W.

*The Wand of Youth. First Suite.* By Edward Elgar.—This contains seven movements, which were written in 1869 for a children's entertainment. Sir Edward has now revised the work, and it was recently performed at Queen's Hall with much acceptance. It clearly shows that young Elgar at the age of twelve was a musical genius.

*Grand Chœur* (No. 2), for the Organ. By Alfred Hollins.—A most “taking” composition written in a broad style. An excellent “finale” to a recital programme.

*Intermezzo*, for the Organ. By John E. West.—This is taken from the cantata “Seed-time and Harvest,” and makes a pleasing piece.

*March in E flat.* By R. Schumann, arranged for the organ by Healey Willan.—A very useful and well-arranged voluntary.

*The Storm; The river floweth strong, my love; Three fishers went sailing.* Part-songs by Roland Rogers, Mus. Doc. 4d. each.—These are

not new compositions, but the copyrights have recently been acquired by Messrs. Novello and Co. The first two are deservedly well known, and have been frequently used as test pieces. The three are excellent and very effective.

*March and Gavotte.* By Charles Jessop.—These form Nos. 9 and 10 of School Board Music. They are well adapted for the purpose, and will certainly be attractive to the young performers.

SIDNEY RIORDEN, 12, NOEL STREET, W.

*England's Pleasant Land.* Three Part-songs by H. Walford Davies. 1s. net.—These pieces have been written specially for the Morecambe Festival as test pieces, and admirably adapted they are (especially No. 3) for such a purpose. All three are scholarly works.

*Four Hymns with accompanying Tunes.* By H. Walford Davies.—Four tunes to be sung by the London Church Choir Association at St. Paul's Cathedral. “The Spacious Firmament” is very effective, with its two unison verses. The music to “O God, our help in ages past” is a useful tune.

### NONCONFORMIST CHOIR UNION.

THE organists and choirmasters of Stratford and district met at The Grove Congregational Church on Thursday, 16th ult., for the purpose of considering the formation of a branch of the Nonconformist Choir Union. The Rev. A. J. Palmer occupied the chair, and in his opening speech extended a warm welcome to the ladies and gentlemen present. Mr. Palmer testified to the usefulness of choir combination within his own experience.

Mr. Minshall (the president) explained the methods and history of the parent Choir Union.

Messrs. Collins and Trigg both spoke of the advantages derived from association with the Nonconformist Choir Union by Cranbrook Baptist Choir, Ilford.

Mr. Hale, choirmaster of The Grove Congregational Church, spoke in support of the idea of a choir union for Stratford, and said he should be glad to do anything that lay in his power to bring the different choirs together.

Mr. Leonard C. F. Robson, of Ilford Congregational Church, who is the recital organist for this year's Festival at the Crystal Palace, strongly urged the choirmasters to combine and become affiliated with the Union.

The following resolutions were passed:—

“That a centre of the Nonconformist Choir Union be organised at Stratford.”

“That a meeting of choirmasters and friends interested in the movement be called for an early date to appoint officers, etc.”

A small sub-committee of two ladies and two gentlemen, with Mr. Hale as convener, was appointed to interview and invite friends and carry out the arrangements for the meeting.

On Friday, January 17th, a similar meeting was held in Longley Road Baptist Church, Tooting, when there was an excellent attendance. The chair was occupied by Mr. Young, the choirmaster of the church, who strongly advocated the formation of a local Nonconformist Choir Union.

Mr. Minshall gave particulars of the work and methods of the Union, and expressed the hope

that choirs would join the Union, believing they would derive benefit from it.

Mr. McLellan, of Wandsworth, testified to the good his choir had received from their connection with the Union.

Local choirmasters and organists spoke hopefully of the formation of a Union. Ultimately it was resolved to form a branch with Mr. Young as hon. secretary *pro tem.*, and a small committee was appointed to confer with the choirs in the district.

## Correspondence.

### NONCONFORMIST CHOIR UNION.

#### NO FINANCIAL RESPONSIBILITY TO CHOIRS.

To the Editor of THE MUSICAL JOURNAL.

SIR,—It has come to my knowledge that some choirs have not hitherto joined the Union because they were under the impression they thereby became financially responsible. This is not so. Choirs pay no fees nor subscriptions, and are in no way liable. On the other hand, they derive considerable benefits. They get an excellent book of music for one shilling or one and four (in cloth), which if bought in the ordinary way would cost them nearly double that sum. They have given them a return railway ticket from London to the Crystal Palace, including admission, on the Festival day. They further have the benefit of rehearsing with other choirs and the pleasure of taking part in a splendid work.

Choirs wishing to take part in the 20th Festival on Saturday, July 4th, should apply at once to—

Yours truly,  
ARTHUR BERRIDGE, Secretary, N.C.U.  
24, Wallingford Avenue, North Kensington, W.

## Staccato Notes.

Prof. Wilhelmj, the famous violin player, died last month.

M. Paderewski has been appointed Director of the Warsaw Conservatoire of Music.

Madame Clara Butt's fifteen concerts in Melbourne yielded a profit of £20,000.

The National Eisteddfod in 1909 is to be held in London, when £2,000 will be offered in prizes.

Mr. Pottle, a Bournemouth organist, died recently. He composed a funeral march to be used at his burial service.

Mr. E. W. Naylor, of Cambridge, has won Messrs. Ricordi's prize of £500 for the best lyric opera in English by a British-born composer. The opera is entitled "The Angelus."

Mr. Charles Groves, at the age of seventy-four, has retired from the post of organ blower at Westminster Abbey, a position he has held for 24 years. His duties have been to attend to the engine used for blowing. Previous to coming to London, he was engaged at Osborne for 23 years.

Sir Walter Parratt, speaking on the relationship between the clergyman and his organist, says that he had never found a nicer set of men in his life than clergymen. If the organist was capable and knew how to behave himself, he did not suffer by reason of his relations with the parson.

### BALLAD SINGING.

THE first consideration in the singing of ballads is the proper selection of the songs to be presented. When it is realised that the sentiment of a ballad is of almost more importance than the music, I think a great deal of help on the subject of interpretation will be gained. There are so many songs presenting such a variety of sentiments that the field is practically limitless, and the correct choice of the best of each kind depends wholly on the judgment, taste, and intelligence of the singer.

There are, for instance, narrative songs, cradle songs, spring songs, and love songs, each one requiring a different interpretation to suit the respective text. The most difficult songs to present are those which we might term of a lugubrious character, and those songs which present abstract poetry or sublime verse.

The text, then, is the most important thing.—Mme. Nordica, in *Cassell's Magazine*.

## Accidentals.

THE late Signor Foli was once, at the commencement of his career, engaged to sing at a provincial town up North. Not far had he proceeded with his first song ere he noticed considerable hilarity among the audience, which in the second verse broke through all restraint, and prompted the singer to look round for its cause. This was at once apparent in the shape of a large dog, which, having by some means found its way on to the platform, was regarding Foli with a vicious expression. The great bass was equal to the occasion, and, stepping up to the intruder, sent forth from the depths of his chest such a cavernous note that the animal turned tail and fled, amid the uproarious cheers of the assembled company.

AMONG several good stories in connection with the Westminster Abbey Festival of 1834, Sir George Smart tells the following of King William IV. The King, it was observed, was inclined to sleep during some of the music, and while the duet for basses in "Israel in Egypt" was being sung the Queen woke him up suddenly by remarking, "What a fine duet is 'The Lord is a Man of War'!" The King, not thoroughly awake, asked, "How many guns does she carry?"

## To Correspondents.

A. M.—Second-hand organs, as a rule, should be avoided. It is far better to get an instrument built expressly for your church.

T. F.—Gaul's "Holy City" would suit you well.

ENQUIRER.—Stainer's "Harmony Primer," published by Novello.

JUVENTUS.—Your difficulty is experienced by all young players. Practice alone will overcome it.

The following are thanked for their communications:—J. B. (Chiswick), F. S. D. (Holloway), W. R. (Blackburn), J. R. (Gloucester), W. W. (Arundel), H. M. (Flint), T. E. (Peterborough), D. R. S. (Penrith).



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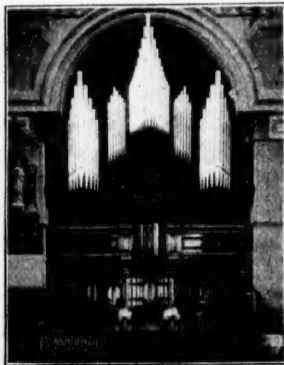
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